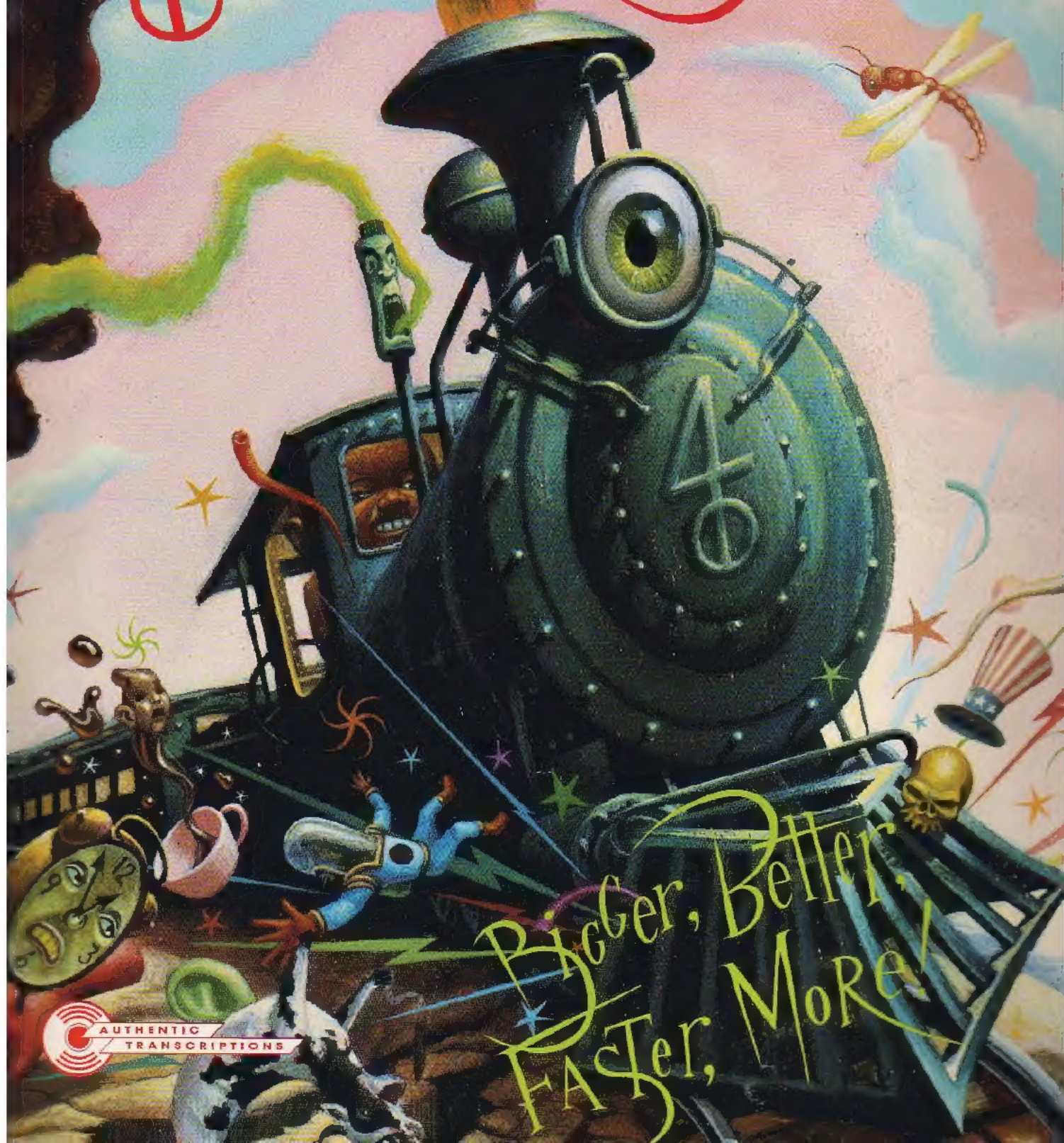


Guitar Tab Edition

A Non Blondes



Bigger, Better,
Faster, More!



AUTHENTIC
TRANSCRIPTIONS

ANON BLONDES

Bigger, Better,
FASTER, MORE!

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Contents

Calling All The People • 10

Dear Mr. President • 90

Drifting • 80

Morphine & Chocolate • 53

No Place Like Home • 60

Old Mr. Heffer • 40

Pleasantly Blue • 18

Spaceman • 83

Superfly • 27

Train • 68

What's Up • 3

WHAT'S UP

Words and Music by
LINDA PERRY



Slowly ♩ = 63

Intro:

Gtr. 1 (Acoustic) *mf* Gtr. 2

A Asus2 Bm Bm(11) E5 D Dsus2 E5

Rhy. Fig. 1

A Asus2 A Asus2 Bm Bm(11) E5

Riff A

mf

TAB: 7 9 9 9 9 7 7 7 4 2 4 2 4 2 4 4

(end Rhy. Fig. 1)

Asus2

(end Riff A)

D Dsus2 E5 A

TAB: 2 7 7 7 5 5 7 5 7 5 7

Verse:

w/Rhy. Fig. 1 (2 times)

A Asus2 Bm Bm(11) E5

1. Twen-ty-five years and my life is still _ try-in' to get up that great big hill _ of _
2. See additional lyrics.

TAB: 7 7 4 4 2 4 2 4 2 4 4

D Dsus2 E5 A Asus2

hope for a des-tin-a-tion. I

TAB 2 2 4 2 4 2 5 2 5 7

A Asus2 Bm Bm(11)E5

real-ized quick-ly, as I know I should, that this world was made up of this broth-er-hood of man,

TAB 7 7 7 7 2 4 2 4 2 4 4

substitute w/Fill 1 (Gtr. 2, Verse 2)

D Dsus2 E5 A Asus2

for what-ev-er that means. And so I

TAB 2 2 4 2 4 2 5 7 5 7

Fill 1

Gtr. 2

TAB 5

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

Chords: A, Asus2, Bm, Bm(11)E5

Lyrics: cry some-times when I'm ly-ing in bed, _ just to get it all out, _ what's in _ my head. _ And I, _

Gtr. 2 (1st time)

Gtr. 2 (2nd time)

Chords: D, Dsus2 E5, A, Asus2

Lyrics: and I'm feel-ing a lit - tle pec - ul - iar. And so I

A Asus2 Bm Bm(11)E5

wake in the morn-ing and I step out - side, - and I take a deep breath - and I get - real high - And I

D Dsus2 E5 A To Coda ⊕
Asus2

scream from the top of my lungs, - "What's go - ing - on?" - And I - say

Chorus:
w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A Asus2 Bm Bm(11)E5

hey, hey, I said hey, ..

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing on. And I say

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0

A Asus2 Bm Bm(11)E5

hey, hey, I said hey, ..

T	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2

D Dsus2 E5 A Asus2

a - what's go - ing on? ..

T	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
A	7	7	7	7	7	7	7	7	7	7	7	2	2	2	2	2	2	2	2
B	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Gtr. 1) & Riff A (Gtr. 2) both 2 times

A Asus2 Bm Bm(11) E5 D Dsus2 E5

Ooo, _ ooo, _ ooo, _ ooo, _

A Asus2 A Asus2 Bm Bm(11) E5

Ooo, ooo, _ ooo, _

D Dsus2 E5 A D.S. \S al Coda Asus2

Ooo, _

2. And I try

⊕
Coda

* Chorus:
w/Rhy. Fig. 1 (Gtr. 1)

A Asus2 Bm Bm(11)E5

Ooo, _ Ooo, _

hey, Wake in the morn-ing and I step out - side, hey. take a deep breath and I get real high, I said hey, and I

Gtr. 2

Ooo, _ Ooo, _

*Bkgrd. vocals on 3rd & 4th times only.

D Dsus2 E5 A 1.2.3. 4. Asus2 A Asus2

Ooo, _ Ooo, _

scream, a-what's go-ing on? And I say, "What's go-ing on?"

Ooo, _ Ooo, _

w/Rhy. Fig. 1 (Gtr. I)

A Asus2 Bm Bm(11) E5

Ooo, ooo, ooo,

D rit. Dsus2 E5 A Slower ♩ = 58 (♩ = ♩) Asus2

ooo, ah - huh.

Outro:

A Asus2 Bm E5

Twen-ty-five years and my life is still — try-in' to get up that great big hill — of —

D rit. Dsus D Dsus2 E5 A

hope for a des - tin - a - tion, — mmm. —

Verse 2:

And I try, oh my God, do I try.
 I try all the time in this institution.
 And I pray, oh my God, do I pray.
 I pray every single day for a revolution.
 (To Chorus:)

CALLING ALL THE PEOPLE

Words and Music by
LINDA PERRY, SHAUNNA HALL, CHRISTA HILLHOUSE,
WANDA DAY and DAWN RICHARDSON

Tune down.
⑤ = D

Moderate rock ♩ = 104

Intro

hi-hat x x x x N.C. Dm7

Gtr. I

Gtr. II

1/2 1/2 1/2

Rhy. Fig. 1

Calling All the People - 8 - 1
PO991GTx

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D

simile

G/B

(end Rhy. Fig. 1)

Verses 1 & 2
w/Rhy. Fig. 1 (2 times)
Dm7

1. How can you tell _____ when your well-ness is not well? Make no mis - takes, _____

2. See additional lyrics

Gtr. 1
Rhy. Fig. 1A

1/2

1/2

1/2

1/2

D

G/B

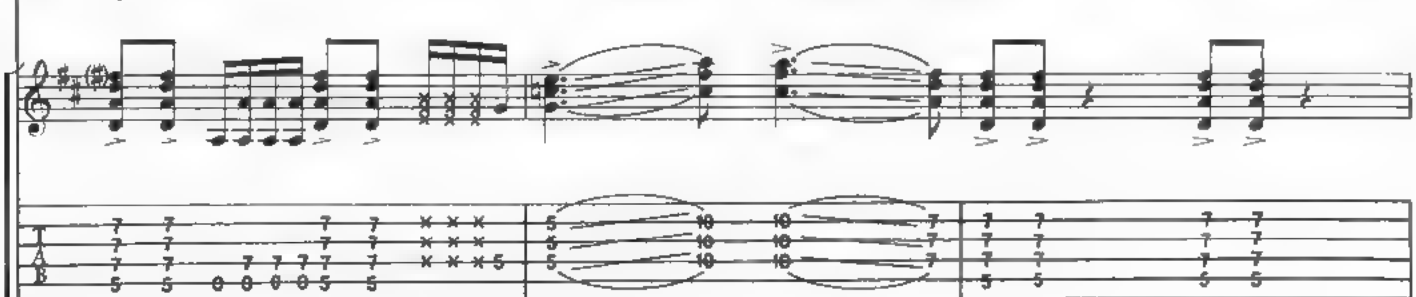
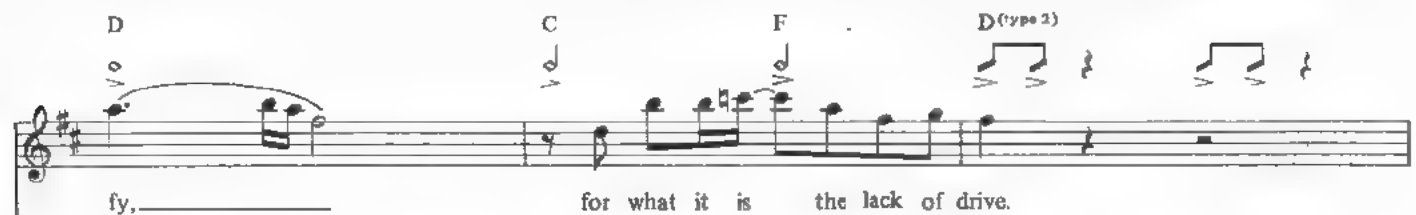
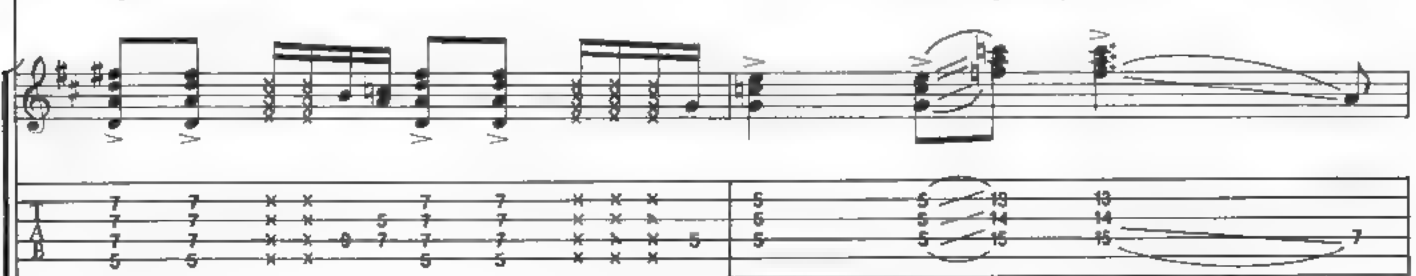
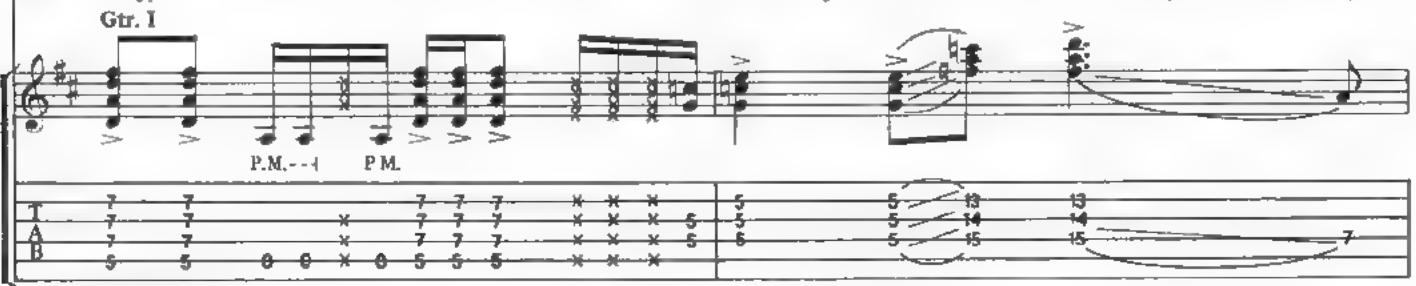
(end Rhy. Fig. 1A)

now, _____ yeah, hey. _____

1/2

1/2

w/Rhy. Fig. 1A
Dm7



D5
Gtr. I

*A/D

C/D

G/D

(w/warble effect-----)

(w/echo repeats)

10 9 8 10

7 7 9 9 10 10 10 12

*Bass plays D pedal.

Gtr. II



Chorus

D

Chorus

D G5 C5

The musical notation for the chorus of "The Sound of Music" is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note D4, followed by a half note E4, and then a quarter note F#4. This is followed by a quarter rest, then a quarter note G4, and a half note A4. The next measure contains a quarter note B4, a quarter note A4, and a quarter note G4. The final measure of the chorus consists of a half note F#4 and a half note E4. Above the staff, the letters "D", "G5", and "C5" are placed above the first, fifth, and seventh measures respectively, indicating the chords. The word "Chorus" is written above the first measure.

Call - ing all the peo - ple,

have you noth - in' brew - in'?_____

Rhy. Fig. 2

Gtr. I

(end Rhy. Fig. 2)

[illegible]

Rhy. Fig. 2A

Gtr.

(end Rhy. Fig. 2A)

w/Rhy. Fig. 2 & 2A (both 2 times)

D

Time to flap your big fat mouth let's rap how we__ be do - in'.

1. D G5 C5

Say might what you say, — that's real - ly all it takes — to break...

w/Rhy. Fill 1 D5 Dm7

— through.

Gtr. II 1/2

2. w/Rhy. Figs 2 & 2A (2nd bar of each only) Guitar Solo A5 C5

real - ly all it takes —

Gtr. III f

Gtr. II Fdbk. Fdbk.

Fdbk. pitch E

Rhy. Fill 1

A5

Call ing all the peo - ple.

Have you noth - in' brew - in'? Time to flap your big fat mouth. Let's rap how we be do - in! Say might what you say. That's

real - ly all it takes to break through. Well,

Gtrs. II & III

let's say it a - gain! Call - ing all the peo - ple.

let's say it a - gain! Call - ing all the peo - ple.

G5 C5 D

Call - ing all the peo - ple.

G5 C5 Free time D Dm7

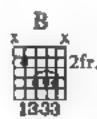
Gtr. I (w/chorus effect)

Gtr. II (w/chorus-type effect)

Verse 2.
 Where is it at
 When your moral is a hat full of money, yeah, hey?
 Can you explain the messy kitchen sink
 It's so confusing, ya know.
 (to Pre-Chorus.)

PLEASANTLY BLUE

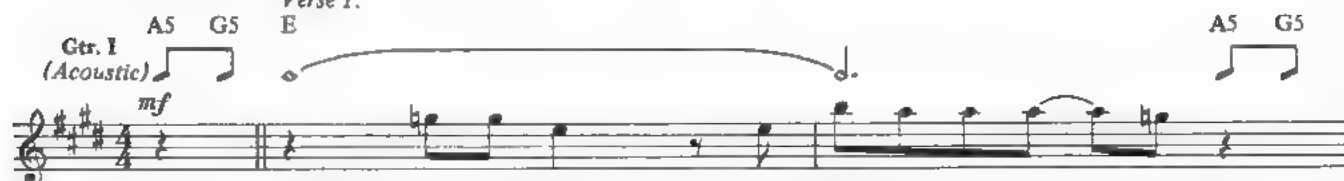
Words and Music by
LINDA PERRY



Moderate blues-rock $\text{♩} = 120$ (♩ - ♩)

Verse 1:

Gtr. I
(Acoustic)



Ev - 'ry time you wake in the morn - ing



and you start to cry. —

And I fig - ure there's



some-thing up ba - by,

but you don't tell me why. —

But I know. —

Gtr. II



Chorus.

Rhy.
Fig. 1

A

E

A5

E

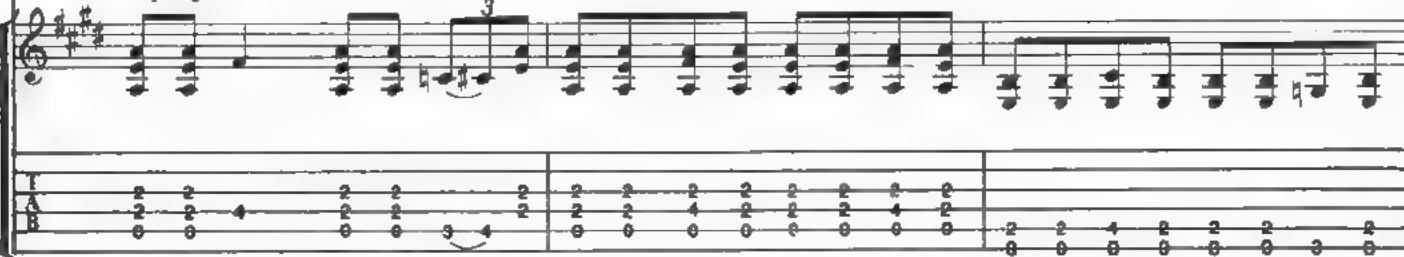
A5

G5



that's why I call you blue. —

Rhy. Fig. 1A



E B

'Cause I fig - ure some - thing ba - by, that's why—

(end Rhy. Fig. 1) E5 Rhy. Fig. 2 A5 G5 E5 (end Rhy. Fig. 2) A5 G5

— I call you pleas - ant - ly ~ blue.—

(end Rhy. Fig. 1A) Rhy. Fig. 2A (end Rhy. Fig. 2A)

PM. PM.

Verse 2.

w/Rhy. Fig. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)

E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

Hush, hush, you walk on by.— You don't say a word.—

E5 A5 G5 E5 A5 G5 E5 A5 G5

Talk to me ba - by, talk to me ba - by, What have-n't I heard?

w/Fill 1 (Gtr. II)

Gtr. I

Chorus.
w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II)

A

Well, I know, _____ yeah, yeah, yeah, that's why I call you blue...

E

B

'Cause I fig-ure some-thing ba-by, that's why.

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

A

E5 A5 G5 E5 A5 G5

I call you pleas-ant-ly blue...

Guitar Solo

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II) (both 3½ times)

E5 A5 G5 E5 A5 G5 E5 A5 G5

Gtr. III

take

P.M.--

E5 A5 G5 E A5 G5 E5

1/4 1/4 1/4 1/4

3 3 3 3 3 3

P.M.----- 1/2

Fill 1

Gtr. II

3

The image shows a page of guitar sheet music for the song "The Highway" by The Highwaymen. The page contains six systems of music, each with a guitar staff and a bass staff. The guitar staffs are labeled "Gtr. I", "Gtr. III", "Gtr. II", and "Gtr. I" respectively. The bass staffs are labeled "B" and "A" respectively. The music is in E major and 3/4 time. The first system is labeled "E" and "A". The second system is labeled "Gtr. II". The third system is labeled "E". The fourth system is labeled "B". The fifth system is labeled "hold bend" and "hold-----". The sixth system is labeled "3".

The musical score is for the song "The Rose Tree" and is arranged for guitar, mandolin, and piano. It consists of three systems of staves.

- System 1:**
 - Guitar:** Features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is primarily composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over the notes).
 - Mandolin:** Features a treble clef and a key signature of three sharps. The notation includes a mix of eighth and sixteenth notes, with some triplet markings.
 - Piano:** Features a bass clef and a key signature of three sharps. The notation includes a mix of eighth and sixteenth notes, with some triplet markings.
- System 2:**
 - Guitar:** Continues the melody with more triplet markings and some sixteenth-note runs.
 - Mandolin:** Continues the accompaniment with a mix of eighth and sixteenth notes.
 - Piano:** Continues the accompaniment with a mix of eighth and sixteenth notes.
- System 3:**
 - Guitar:** Continues the melody with more triplet markings and some sixteenth-note runs.
 - Mandolin:** Continues the accompaniment with a mix of eighth and sixteenth notes.
 - Piano:** Continues the accompaniment with a mix of eighth and sixteenth notes.

The score is written in a standard musical notation style, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The guitar part is the most prominent, featuring a mix of eighth and sixteenth notes, with several triplet markings. The mandolin and piano parts provide a steady accompaniment, with the piano part featuring a mix of eighth and sixteenth notes.

Verse 3:

w/Rhy. Fig. 2A (Gtr. II, 3½ times)

E5

Gtr. I tacet

A5 G6 E5

A5 G5

Oh no, there you go, what's wrong with you?

Gtr. III

E5 A5 G5 E5 A5 G5 E5 A5 G5

Come here ba - by, come to me ba - by,

14 (14) 12 (12)
 14 (14) 12 (12)

E5 A5 G5 E w/Rhy Fill 2 (Gtr. II)

what else can I do? But I know,

Chorus

A A E

Gtr. I

yeah, yeah, yeah, that's why I call you blue.

Gtr. III

Gtr. II

Rhy. Fill 1

Gtr. II

hold-----4

'Cause I fig - ure some - thung ba - by, that's why—

— I call you pleas - ant - ly blue.—

Flamently Blue - 9 - 7
 copyright © 1974

II

'Cause I fig - ure some - thing ba - by, that's why—

12 10 14 12 14 15 16

A

— I call you pleas - ant - ly blue. —

12 15 12 15 14 12 14 12 14

[illegible]

The image shows a musical score for the piece "Freely" by George Gershwin, arranged for piano and guitar. The score is written in E major and 4/4 time. The piano part (top two staves) begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melody with triplets and a section marked "Freely" with a key signature change to E major (indicated by two sharps). The guitar part (bottom two staves) begins with a key signature of two sharps and a 4/4 time signature. It includes a solo section with a key signature change to E major (indicated by two sharps) and a section marked "Freely" with a key signature change to E major. The score is written in a standard musical notation style with a grand staff for piano and a grand staff for guitar.

SUPERFLY

Words and Music by
LINDA PERRY and KATRINA SIRDOSKY



Moderate funk rock ♩ = 100

Intro:

(Band tacet)

A

Rhy. Fig. 1

Gtr. I

N.C.(A7#9)

D(9)

D

(end Rhy. Fig. 1)

N.C.

First system of musical notation for the Superfly intro. It features a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line includes a *mf* (dist. tone) marking. The bass line includes a *mf* (dist. tone) marking. The notation includes various musical symbols such as notes, rests, and accidentals.

w/Rhy. Fig. 1
Gtr. II

(Drums enter)

(Band enters)

A

Rhy. Fig. 1A

Gtr. I

(Vocal.) Shhht!

mf

(w/wah & slap - back echo)

Second system of musical notation for the Superfly intro. It features a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line includes a *mf* (w/wah & slap - back echo) marking. The bass line includes a *mf* (w/wah & slap - back echo) marking. The notation includes various musical symbols such as notes, rests, and accidentals.

D(9)

(end Rhy. Fig. 1A)

w/Rhy. Fig. 1A

A

D(9)

Third system of musical notation for the Superfly intro. It features a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line includes a *mf* (w/wah & slap - back echo) marking. The bass line includes a *mf* (w/wah & slap - back echo) marking. The notation includes various musical symbols such as notes, rests, and accidentals.

Superfly - 13 - 1

PO991GTX

Verses 1 & 2:
w/Rhy. Fig. 1A (4 times)

A **D(9)**

1. Here I am I'm wait-in' on a chance to
2. See additional lyrics.

Gtr. II
(wah & echo off)

A **D(9)**

make it right. Um, hmm.

(wah & echo on) $\frac{1}{2}$

A **D(9)**

Ev-'ry word you say makes my heart go bang bang, 'cause it

(wah & echo off)

A **D(9)**

sounds so nice. Yeah, hey. Well,

(wah & echo on) $\frac{1}{2}$

Pre chorus:
w/Rhy. Fig. 1A (4 times) on D.S., substitute Rhy. Fill 1 for Gtr. II

A D(9)

I've been a - lone and you've been a fool. Oh,

rake

Diagram: Treble clef, D major key signature. Fingering: 5, 6, 12, 14, 12, 12, 14, 14, 14, 14, 12, 14, 14, 14, 14, 12, 10, 12, 10, 10, 12, 12, 12, 12.

A D(9)

ba - by, don't you know that's the gold - en rule. Well,

Diagram: Treble clef, D major key signature. Fingering: 12, 12, 11, 17, 9, 9, 7, 7, 5, 10, 10, 9, 9, 7, 7, 5, 5, 3.

A D(9)

I've been a - lone and you've been a fool. Oh,

rake *(steady gliss)*

Diagram: Treble clef, D major key signature. Fingering: 12, 14, 12, 14, 12, 14, 14, 14, 9, 10, 12, 14, 12, 10, 12, 12, 12, 9, 7.

Rhy. Fill 1

Diagram: Treble clef, D major key signature. Fingering: 12, 14, 12, 12, 10, 12, 10, 10.

A

To Coda $\text{D}(9)$

ba - by, don't you know_ that's the way I like it.

The guitar line consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The guitar line includes a series of fret numbers: 12 12 11 11 9 9 7 7 5 5 3 3.

Chorus.
C

N.C.

A5

Let me take you a - way_ on the wings_ of my

The guitar line consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The guitar line includes a series of fret numbers: 3 3 3 5 7 5 (5) 5 5 5.

Rhy. Fig. 2
Gtr. I

The guitar line consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The guitar line includes a series of fret numbers: 3 3 3 5 7 5 (5) 5 5 5.

Rhy. Fig. 2A
Gtr. II

The guitar line consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The guitar line includes a series of fret numbers: 3 3 3 5 7 5 (5) 5 5 5.

Em(9)

E7(#9)

Em

Em9

E7(#9)

sup er fly.

P.M.-----4

10 10 7 x

1/2

C

D

E5

A5

May - be we'll cel - e - brate all the room in the

1/4

1/4

1. Em Em(9) Em Em(9) E7(#9)

sky. — Heav - en knows — that we'll go

Harm.-----1
(8va)

(end Rhy. Fig. 2)

P.M.---4

Harm.-----1

(end Rhy. Fig. 2A)

A D(9)

Gtr. I boom boom boom..

Gtr. II (w/wah & echo)

A D(9)

2. *Guitar Solo:*

Heav - en knows that we'll go boom boom boom.

Gtr. I

Gtr. II

P.M. - 1

f

1/2 1 hold bend

D(9)

A

P.M.

hold bend

1/2

D(9)

A

1/2

34

D(9)

④5fr. ⑤7fr.
G E A

④5fr. ⑤7fr.
G E

rake

1/2

D(9)

Interlude:

(Gtrs. out)

1/2

1/2

Verse 3:
(Gtrs. out)
*N C.(A)

(D(9))

Here I am, I'm wait-in' on a chance to

*Chords implied by bass figure.

(A)

(D(9))

make it right. Um, hmm.

(A)

(D(9))

Do I turn you on, (or) may-be do I turn you off? Could you

(A)

(D(9))

just de-cide? Yeah, hey. Well,

D.S. al Coda

Coda D(9)

Chorus:
w/Rhy. Figs. 2 & 2A

like it. Let me take you a - way—

12 12 11 11 9 9
10 10 9 9 7 7

Em(9)

E7(#9)

on the wings of my sup - er - fly. Yeah —

Gtr. III

1 1 1/2

14 12 12 15 15 12 15 12 14 14 12 14 14 12 14

Em

Em(9)

E7(#9)

C

D

E5

A5

May - be we'll cel - e - brate—

3 3

1 1/2

14 14 15 (15) (15) 12 15 15 12 14 12 14

all the room in the sky.

Em Em(9)

pick sl

1 12 12 15 15 12 14 14 (14) 12 14 14 12

Let me take you a - way

Em Em(9) E7(#9)

w/Rhy. Figs. 2 & 2A (1st 5 bars of each only)

C N.C. A5

1/2 1 12 12 15 15 12 14 12 15 14 (14) 12

on the wings of my sup - er fly. Yeah!

Em(9) E7(#9)

1/2 1 12 12 15 15 12 14 12 15 14 (14) 12

May - be we'll cel - e - brate

Em Em(9) E7(#9) C D E5 A5

1/2 1 12 12 15 15 12 14 12 15 14 (14) 12

N.C. ^{*Em7}

all the room in the sky! (Spoken:) S -

Gtr. I

Rhy. Fig. 3

pick slides-----

P.M.

*Chord name reflects Gtr. I's harmony.

Gtr. II

Rhy. Fig. 3A

1/2

1/2

Detailed description: This system contains the first two systems of the musical score. The vocal line is on a single staff with lyrics 'all the room in the sky!' and '(Spoken:) S -'. Above the vocal line, 'N.C.' and '*Em7' are written. The first guitar system (Gtr. I) has a treble clef staff with a wavy line indicating a pick slide, and a bass clef staff with a wavy line. The second guitar system (Gtr. II) has a treble clef staff with a wavy line and a bass clef staff with a wavy line. The rhythm figure (Rhy. Fig. 3) is shown in the bass clef staff of the first guitar system. The chord name '*Chord name reflects Gtr. I's harmony.' is written below the first guitar system. The second guitar system (Gtr. II) has a treble clef staff with a wavy line and a bass clef staff with a wavy line. The rhythm figure (Rhy. Fig. 3A) is shown in the bass clef staff of the second guitar system. The 1/2 note rhythm is indicated in the bass clef staff of the second guitar system.

sup - er - fly...

P.M.

Detailed description: This system contains the third and fourth systems of the musical score. The vocal line is on a single staff with lyrics 'sup - er - fly...'. The third guitar system (Gtr. I) has a treble clef staff with a wavy line and a bass clef staff with a wavy line. The fourth guitar system (Gtr. II) has a treble clef staff with a wavy line and a bass clef staff with a wavy line. The rhythm figure (Rhy. Fig. 3) is shown in the bass clef staff of the third guitar system. The chord name '*Chord name reflects Gtr. I's harmony.' is written below the third guitar system. The second guitar system (Gtr. II) has a treble clef staff with a wavy line and a bass clef staff with a wavy line. The rhythm figure (Rhy. Fig. 3A) is shown in the bass clef staff of the second guitar system. The 1/2 note rhythm is indicated in the bass clef staff of the second guitar system.

Outro
w/Rhy. Figs 3 & 3A
w/Fill 1
Em7

Sup er - fly...

(end Rhy. Fig. 3)

Gtr. III

(trem. bar
w/wah & echo)
1

(end Rhy. Fig. 3A)

trem. bar

trem. bar

trem. bar

Fill 1

Gtr. III

E7(#9)

1

Gtr. I

(w/echo repeats)

Gtr. II

Verse 2.
 What can I do to get you in the mood,
 Baby, I give up. Ah, huh,
 I'm so misused and you're so confused.
 It's such a drag. Yeah.
 (to Pre-Chorus:)

OLD MR. HEFFER

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL



Fast ♩ = 210

Intro. N.C.(E7)

Gtr. I

f rake

Verse. N.C.(E7)

1. Stum - bled my way on the dark - est af - ter - noon...
2,3. See additional lyrics

w/Fill 1 (Gtr. I, Verse 2 & 3)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

back of my brain is tick-ing like a clock... Well, I

Gtr. II

mf

*P.M.-----

*Gradually lessen P.M., and crescendo.

To Coda

w/Fill 3 (Gtr. I, Verse 3)

Substitute w/Rhy. Fill 1 (Gtr. II, Verse 3)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

sim mer down gent-ly but boil on, what the f... A-get

Fill 1

Gtr. I

Fill 3

Gtr. I

Rhy. Fill 1

Gtr. II

Chorus.
B5

A5

E5

E6

E5

E6

E5

back, —

'cause I'm feel - ing good — to — night —

Gtr. I

Rhy Fig 1
Gtr. II

B B5

A5

E

A-get back, —

'cause I'm feel - ing right —

(end Rhy. Fig. 1)

1. 2. *D.S.^{al Coda}*

Uh - huh!

Coda Chorus: A

Old Mis - ter Hef - fer, I'm real - ly pleased to meet -

Gtrs. I & II

F# G G# A F# G G#

— you; I did - n't mean to scare — your blue - eyed

child. _____ But _____ Bill - y would - n't talk to me, -

Chorus: A G# A A# B

TAB: 5 5 5 5 5 5 6 7 8 7 7 7

B: 7 7 7 7 7 7 6 7 8 9 7

ah, and Sus - ie would - n't look at me, ah. It

Chorus: G A A# H G# A A#

TAB: 7 5 6 7 8 7 7 7 7 5 6 7

B: 6 7 8 9 6 7 8 4 5 6

made me so _____ dog gone cra - zy, I had to chase -

Chorus: B G# A A# B G# A A# B

TAB: 8 5 6 7 8 5 6 7 8 8 8 8

B: 6 6 7 8 8 6 7 8 9 9 9 9

them for a mile. _____ (Spoken:) All I wanted was change for a buck.

Chorus: 3 3 3

TAB: 8 8 8 8 8 8 8 8 8 8 8 8

B: 9 9 9 9 9 9 9 9 9 9 9 9

Guitar Solo:

N.C.(E7)

*Gtr. I

*Gtr. II tacet.

Well, I'm

Chorus:
w/Rhy. Fig. 1 (Gtr. II w/improvisation, 3 times)

B5 A5 E5 E6 E5 B6 E5

back, _____ and I'm feel - ing good _____ to - night.

Gtr. I

B5 A5

Well, I'm back, _____ and I'm feel - ing right.

E5 E6 E5 E6 E5 B5

Well, I'm back, _____

A5 E5 E6 E5 E6 E5

and I'm feel - ing good _ to _ night. _ Well, I'm

B5 A5

Gtr. II

back, _ and I'm feel - ing right! (Spoken:) Jesus!

Gtrs. I & II

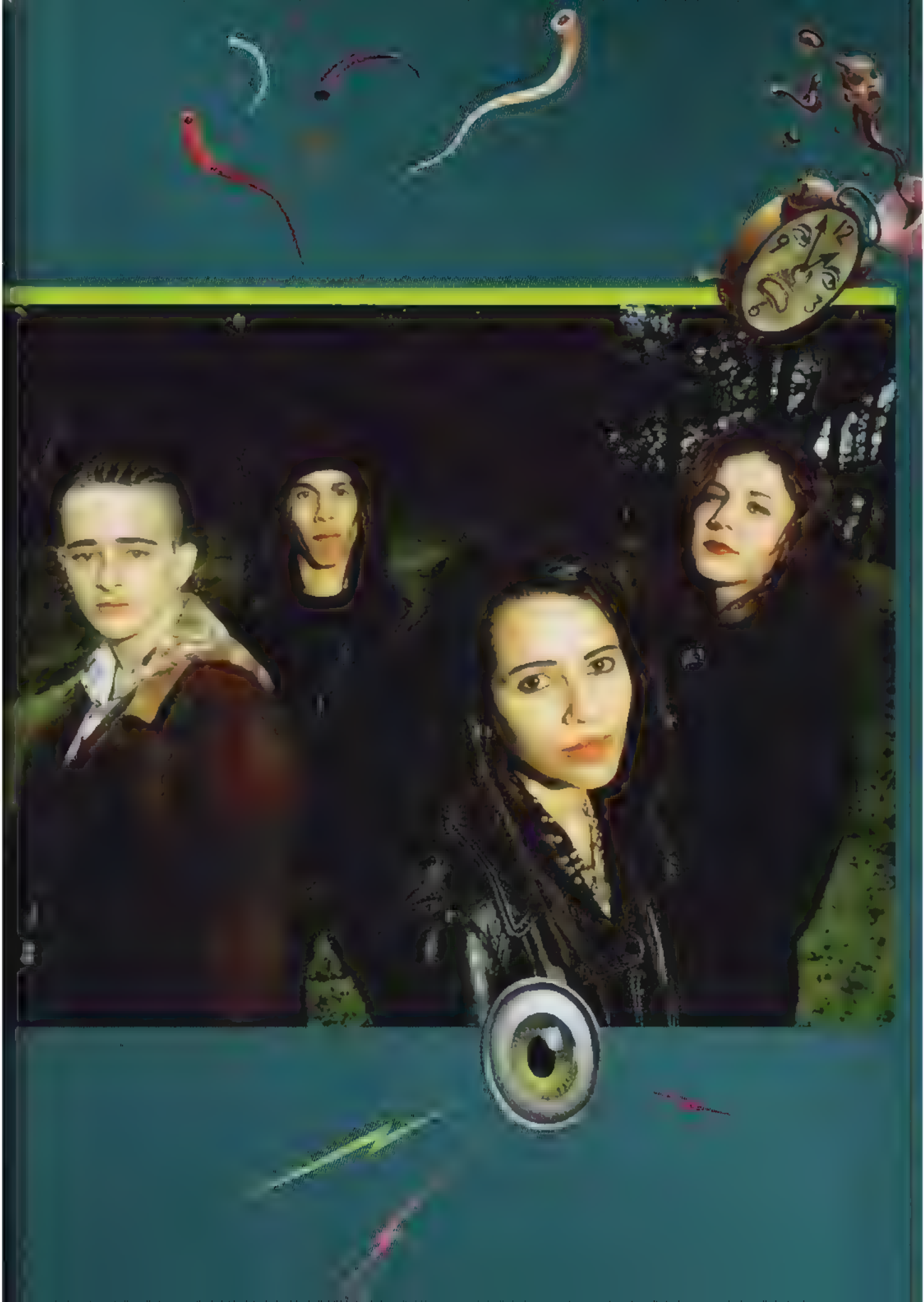
Old Mister Heffer - 9 - 9
PO991 GTX

Verse 2:

Trouble is a word that starts with a capital T.
I refer myself to the word 'cause I'm so keen.
Little do they know that I'm struttin' such a style.
It makes the trouble in me all worth the while.
(To Chorus:)

Verse 3:

There goes Billy and Susie walkin' hand 'n hand.
I quickly caught up slurring yo, what's the plan.
They had fear in their eyes, and bellies that
And bellies that ran like dogs.
I barrelled down laughing, screaming Susie,
You forgot your clogs.
(To Chorus:)







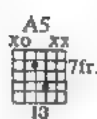


MORPHINE & CHOCOLATE

53

Words and Music by
SHAUNNA HALL

All gtrs. tune
down one step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Slow rock ♩ = 56

Gtr. A
Gtr. II
Gtr. I

Kybd.

(Approx. 10 sec) *mf* let ring throughout

*Transcription written as if instruments were tuned normally

Harm (8va)

Harm.

Verses 1 & 2.
(Gtr. II out)

A

1. Sub-sti-tute my gloom — with hap-pi - ness. —
2. See additional lyrics.

Gtr. I

D Dsus Dsus D

Sub - sti-tute my sick - ness with health.

Gtr. I

Gtr. II

w/Fill 1
A

*Gtrs. I & II



*Two gtrs. arr. for one

G5

Substitute Rhy. Fill 1 (2nd time)



N.C. A7

w/Fill 2 (2nd time only)



Fill 1

Gtr. III



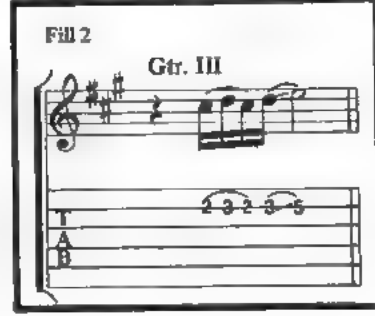
Rhy. Fill 1

Gtrs. I & II



Fill 2

Gtr. III



Musical score for "w/Fill 3". The score consists of a treble clef staff and a bass staff with guitar tablature. The treble staff shows a melodic line with various techniques including bends, vibrato, and a double stop. The bass staff provides the harmonic support with fret numbers and 'x' marks indicating bends. The piece concludes with a double bar line.

Bridge:
A5 A5(b9)

Gtrs.
I & II

P.M.

Bridge: A5 A5(b9)

Gtrs. I & II

P.M.

w/Fill 4
 D

(Bkgd. voc.) And you can say, — And you can say "hey — (5) open

A

P.M.

Asus A

hey, — yeah, we've come — a — long way." You've real-ly come a long way." —

A5(b9) w/Fill 5 D

And you can say, "hey, it can on - ly be this

A5II A A5II A ③ open ④ Rhy. Fig. 2 G5 ⑤ open Sfr. G A

P.M. P.M.

it can on-ly be _____ this way."
way."

You might be care - ful. _____
You might be care - ful. _____

Fill 3

Gtr. III

(w/echo repeats)

T

A

B

[illegible]

(end Rhy. Fig. 2)

④ open w/Rhy. Fig. 2 (2 times)

© 3fr. 5fr.
G A

A A6 A5 A6 A5 D G5

It real - ly hurts when it's real. You might be care - ful. You might be care - ful.

Gtr. III

A A6 A5 A6 A5 D G5

It real - lys hurts when it's real! You might be care - ful. You might be care - ful.

A A6 A5 A6 A5 D G5

It real - ly hurts when it's real. You'll go down, down, down.

A

N.C.

Oo! _____ (steady gliss.) It's a b-b-b-b-b-b-ba - by, yeah, _____ hey!

*Gtrs. I, II & III

*Three gtrs. arr for one

D

Dsus

D

Don't you miss the sun? _____ You know, feel-in' real-ly warm, hon-ey now ba - by.

Dsus

D

A

Well, don't you know, I'm feel-in' like some-one. _____ I'm fear-ing for my life a-gain. And I'm,

(Gtr. III out)
G5

A

I'm fear-ing for my__ heart. Uh, mor-phine and choc-'late could

Gtrs. I & II

Outro.
w/Rhy. Fig. 1 (Gtr. I, Gtr. II out)
N.C. A7

nev-er a-sub-sti-tute my art! (Bkgd. voc.) And that's real__ love ba-by.

And that's real__ love ba by. Ain't that real love, ain't that real love, now.

Rhy. Fig. 3 (end Rhy. Fig. 3)

ba-by!__ And that's real__ love, ba-by Ain't that real love,__ ain't that real love, now,

w/Rhy. Fig. 3 (3 times)

ba - by! _____

And that's real love, ba-by. Ain't that real love, ain't that real love, ba-by.

w/Rhy. Fig. 3 (1st bar only)

hoo.

w/Kybd.

Ho, ho! _____

Gtr. I *poco rit.* -----

Gtr. II *poco rit.* -----

Verse 2:
 Morphine and chocolate can bring me up,
 Can warm my heart for me whenever I want it.
 And every once in a while when I, I stop and think, yeah,
 Morphine and chocolate are my substitutes,
 Are my substitutes.
 (To Bridge:)

NO PLACE LIKE HOME

Words and Music by
LINDA PERRY, CHRISTA HILLHOUSE,
WANDA DAY and SHAUNNA HALL

Moderately ♩ = 126

Intro:

(Bass & Drums) 4

Verse 1:

N.C.



(Rapped:) When I wake in my house,



I get dressed, — then I get lost.

E7(#9)



Well, I don't know

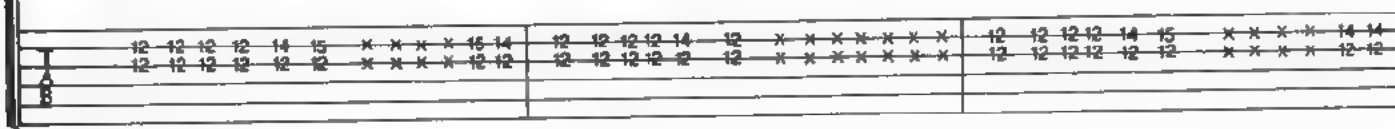
which way to go, —

and so I have a cup of

Gtr. I



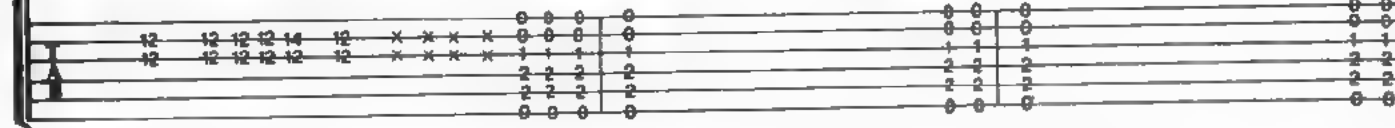
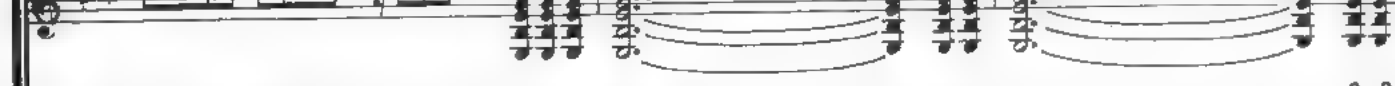
f



E



Joe.



N.C.

Where the hell was I an-y-ways? And so I end up on the

street. I'm walk-in', talk-in' to my own beat,---

E7(#9)
in a fog,--- and in a haze,---

Rhy. Fig. 1
Gtr. I

well, I was trip-pin' out --- for days.

(end Rhy. Fig. 1)

Chorus.

E

G

A

Can you help me find my way

Two gtrs. arr. for one

Two gtrs. arr. for one

E

E7(#9)

home?

One, — two, three,

Don't rock the boat__ now,_____

home? One, two, three, Don't rock the boat now,

(12)

just let it slide._____ Groov-y peo - ple walk - in' back and forth,-- that's right.

just let it slide. Groov-y peo - ple walk - in' back and forth, that's right.

Verse 2:

N.C.

w/Rhy. Fig. 1 (Gtr 1)
Em



Chorus.

E

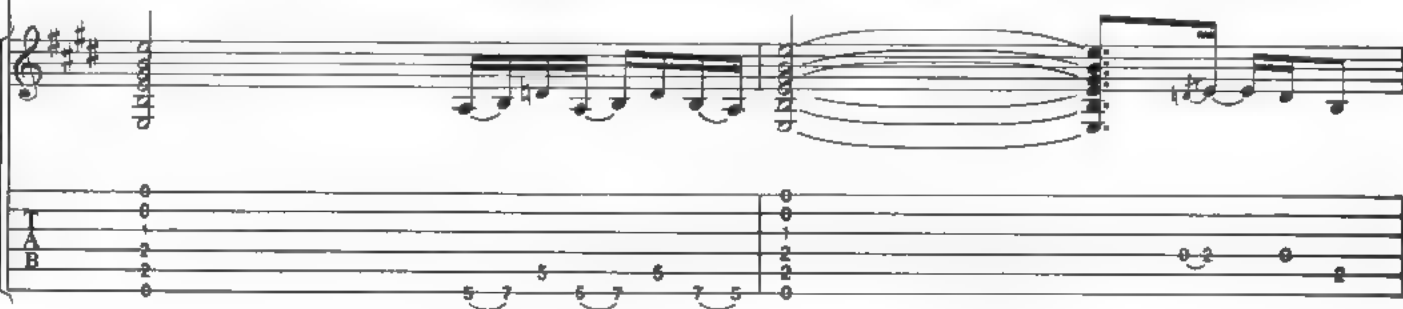
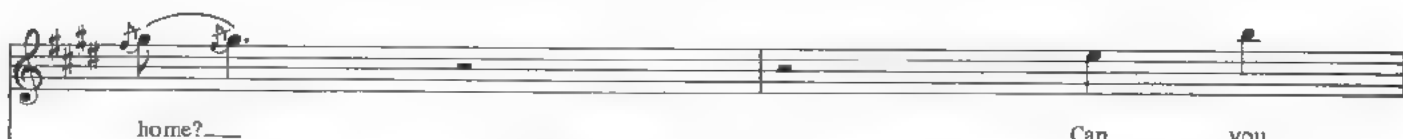
G

A



*Two gtrs. arr. for one gtr.

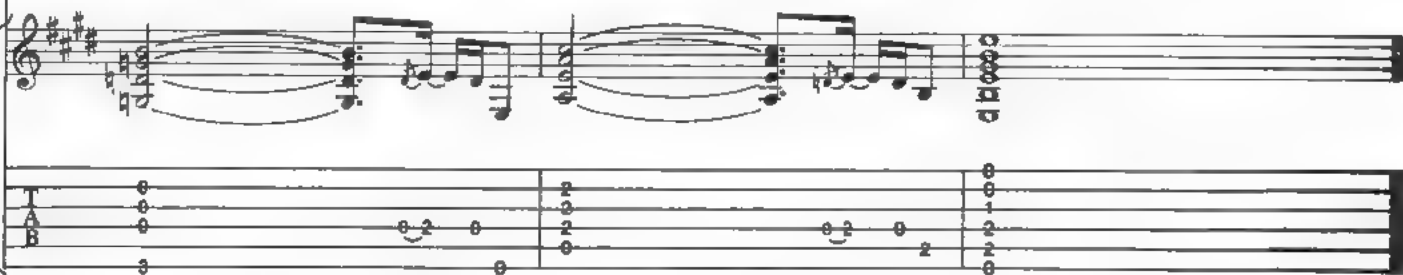
E



G

A

E



Bridge
Half time
A

Am7/C

D

G

G#

I'm so tired

of look-in' for the door...

Gtr I

P.M.

A

Am7/C

D

Please help

me find

my way...

P.M.

A

G

D

G

G#

Please — help

me find

my way.

hold—

4 hold—

4 hold—

4 hold—

A

G

D

Gtr III

*D
f w/wah wah

I can't find

the door...

hold—

4 hold—

4 hold—

Guitar Solo.
Double time

Rhy. Fig. 2
*Gtr II



5 7 5 7 5 7 5 7

*Two gtrs. are for one

A E

hold-4

T A B

14 12 11 11 9 7 9 7 9 7 9

8 8 8 8 8 8 8 8 8 9 7

w/Rhy. Fig. 2 (Gtr II 2 times)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the guitar accompaniment. The second system contains the second line of the melody and the second line of the guitar accompaniment. The melody is written in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is written in a simplified notation with numbers 1-4 indicating fret positions. The piece concludes with a double bar line and a final chord marked with a cross.

E

G

A

E

Outro

w/Rhy. Fig. 2 (Gtr. II, untill end)

A

TRAIN

Words and Music by
LINDA PERRY



Moderately slow ♩ = 88

(Band tacet)
(Train sounds cont.)
E7(#9)

Intro:

Triplet feel ♩ - ♩ - ♩
Train sounds

Gtr. 1 (Acoustic)

(Approx. 12 sec.)

mp let ring

E7(#9) E N.C. E7 E

N.C. E7(#9) E

E7(#9) E N.C. E7 E

Verse 1:

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

What_ ya gon - na do, child, when your thoughts_

Gtr. IV

let ring

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

are mov - in' slow? Find an - oth - er

Fdbk. (8va)

Fdbk.

(2) (4) (4)

Chorus.
Rhy. Fig. 2

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Gtr. 2 Bm/A

to show_ you where to go. You'll be search -

*Gtrs. 3 & 4 (Bkgd. voc.)

(4) (4) (2)

7 7 5

*Two gtrs. arranged for one gtr.

Fill 3

Gtr. III

dim.

(4) (4)

E5 Em E (end Rhy. Fig. 2) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

in' for_ that train_ hoo, child'

Rhy. Fig. 2A A E5 Em E (end Rhy. Fig. 2A) w/Rhy. Fig. 1 (2 times) Bm Bm/A Bm Bm/A Bm Bm/A

And you're search - in'... ...For the train _

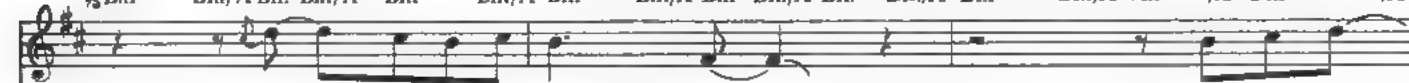
Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Search - in' for the train.

Verses 2 & 3

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A



2. What_ ya gon - na do,
3. See additional lyrics.

child, _

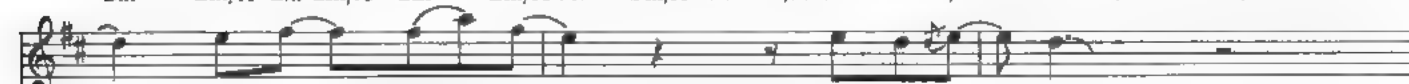
when your mom -



let ring



Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

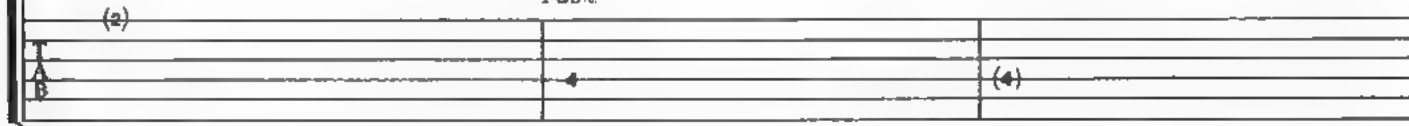


my goes_ a - way?_

She won't take_ you,

Fdbk.
(8va)pp
Fdbk.

cresc.



Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

2nd time
To CodaChorus:
w/Rhy. Fig. 2

an' she'll_ leave you a - stray.

(Bkgd. voc.) Oo,

*Gtrs. III & IV

And you're search -



mf

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

1/2 1/2

[illegible]

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A A w/Rhy. Fig. 2A

And you see

Fdbk. (8va)

Fdbk.

1/2

Rhy. Fig. 2B

Gtr. 2

E5 Em E5

your - self search - in' for some - bod - y else.

Bm Bm/A Bm Bm/A Bm Bm/A

(end Rhy. Fig. 2B)

A

E

And you know hrm, it's a train.

w/Rhy. Fig. 1 (2 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

D.S. $\frac{3}{4}$ al Coda

Chorus:
w/Rhy. Fig. 2
A

Coda

An' you'll be search - in' for that train!

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A

E5 Em E5

Bm Bm/A Bm Bm/A Bm Bm/A w/Rhy. Fig. 2A A E5 Em E

And you see it's a train!

w/Rhy. Fig. 1 (1½ times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

E(9)

Gtr. IV

Rhy Fig. 4

w/Rhy. Figs. 3 & 4 (both 7 times) Fdbk.

Gr. III

Fdbk

Fdbk

(Slow vib.)

*Gtr 3 tabbed on left;
Gtr 4 tabbed on right.

w/Rhy. Fig. 1 (1½ times)

(Gtr. IV out)

(Gr. IV out)
w/FBI 4 (5 times) Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

Guitar Solo

w/Rhy. Fig. 1 (4 times)

Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A Bm Bm/A

hold bend

(w/wah & slap - back echo)

Rn

Вит / АВЛ

Bm/A Bm

Bm/A Br

Bm/A Bm

 $B_m/A \quad B_n$

Bm/A Bm

Bm/A Bm

Bm/A E

Bm/A
2**File 4**

Gr. III

w/wah

* wah + = treble
Q = bass

[illegible]

Rhy. Fig. 5A

Gtr. 2

Rhy. Fig. 5

(wah off)

†

*T

*T - thumb

E(9)

(end Rhy. Fig. 5A) w/Rhy. Fig. 1

Bryn

Bm/A

But

 $R_m / \Delta R_m$

Erg / A

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves, labeled 'A' and 'B', which are likely for a two-part setting or a duet. Staff 'A' has a treble clef and staff 'B' has a bass clef. Both staves in the second system have a key signature of one sharp. The music is written in a simple, folk-like style, with many notes beamed together in groups of four or six. The lyrics 'The Rose Tree' are written below the staves.

(end Rhy. Fig. 5) w/Rhy. Figs. 5 & 5A

Bm/A gva

Gtr. IV >

Bm

Bm/A

Ann

□ / A

1999

w/Rhy. Fig. 1 (1½ times)

Вм

Bm/A Bm

Bm,

B.

Bm/A Bm

Br

A B1

B

1A B

1

Inco

Handwritten musical score for guitar. The top staff is a melody line in treble clef, featuring eighth and quarter notes with various accidentals. The bottom staff is a bass line in bass clef, showing fret numbers (10, 14, 15, 16, 18, 14, 9, 7) and chord symbols (T, A, B). Above the bass line, there are additional markings including '1/4' and '14' with arrows, and 'x' marks indicating specific fret positions or techniques.

Bm

Bm/A Bm

Bm/A Bm

Bm/A Bm

Gtr. IV

Gtr. III

Out-chorus:
w/Rhy. Fig. 2

A

w/Rhy. Fig. 2B
G

E5 Em E

And you see — your - self — search - in' for — some -

Gtrs. III & IV

Bm Bm/A Bm Bm/A Bm Bm/A A

Free time

E

bod - y else. — And you know, hoo, hoo... that for

DRIFTING

Words and Music by
LINDA PERRY



Moderately fast ♩ = 152

Intro

③ 3fr

*Gtr. I
(Acoustic)
mf

Chord progression for Intro: G, D/F#, E, E5, Em, D, G. Includes guitar notation with fret numbers and a treble clef staff.

*w/long delay.

Chord progression: D/F#, E5, Em, D, Cmaj7. Includes guitar notation with fret numbers and a treble clef staff.

Chord progression: C, Cmaj7, C, (end Rhy. Fig. 1). Includes guitar notation with fret numbers and a treble clef staff.

Verse Chord progression: Em, D, G, D/F#, E5. Includes guitar notation with fret numbers and a treble clef staff.

1. What a won - der - ful hes - i - ta - tion...
2. See additional lyrics

Chord progression: Em, D, C, D/F#, E5. Includes guitar notation with fret numbers and a treble clef staff.

Who would bear to feel sor - ry for me?

Chord progression: Em, D, G. Includes guitar notation with fret numbers and a treble clef staff.

Drop an - oth - er pill just to calm me.

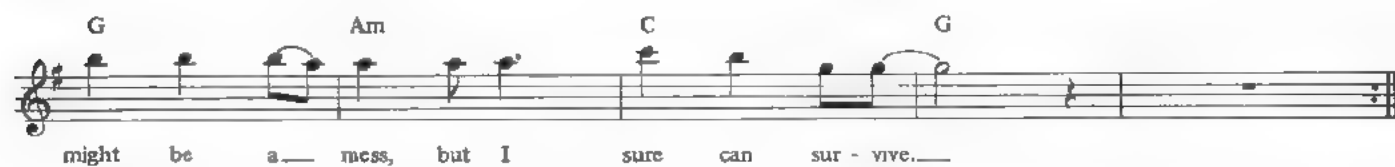
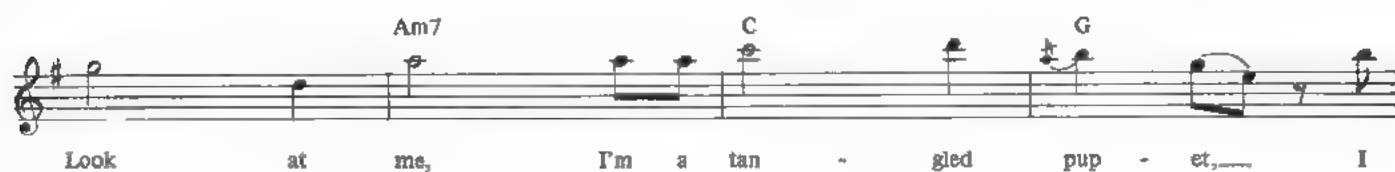
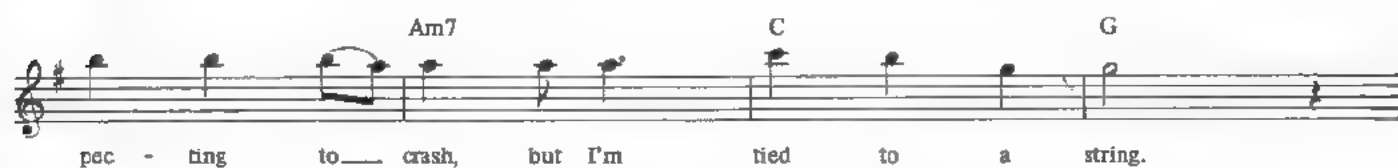
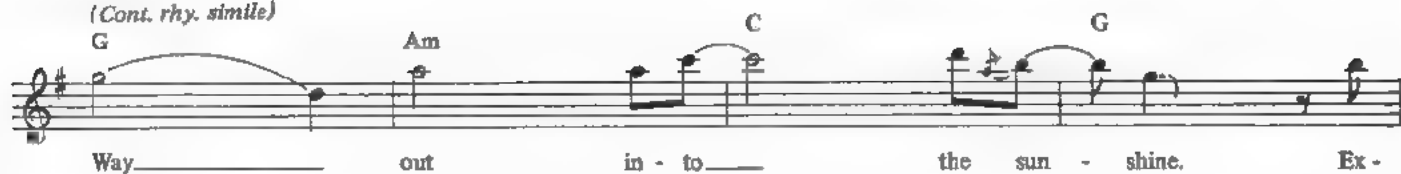
Chord progression: Em, D, Cmaj7. Includes guitar notation with fret numbers and a treble clef staff.

lapse to my knees and fell fast in to sleep. To Coda

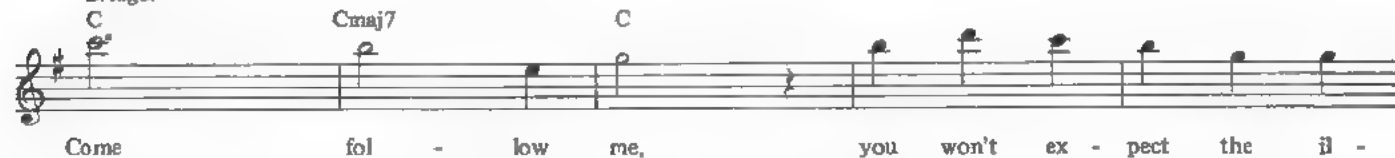
Chord progression: C, Cmaj7, C(9). Includes guitar notation with fret numbers and a treble clef staff.

There I was drift - ing...

Chorus:
(Cont. rhy. simile)



Bridge.



Interlude:
w/Rhy. Fig. 2 (Gtr. I)
18

You'll
D.S. al Coda
w/Rhy. Fig. 1 (Gtr. I)
10

Coda

(Cont. rhy simile)

And there I was, _____ and there I was drift - ing...

Chorus.

Way out in - to _____ the sun - shine. Ex -

pect - ing to _____ crash, but I'm tied to a string.

Look at me, I'm a tan - gled pup - pet. I

might be a _____ mess, but I sure can sur - vive. _____ But

I had es - caped it by pre - tend - ing to die. _____

Verse 2:

Find myself awake, counting sad days,
1-2-3 that's too many for me.
Dropped another pill just to find me.
Reached for my hand,
But it was already there.
Then I start believing that I...

Chorus 2-

Fell out of a tiny raindrop.
That lost it's way when it decided to roam.
Chasing me was a hungry dweller,
But I had escaped it by pretending to die.
(To Bridge.)

Verse 3:

What a wonderful destination.
Where I am now,
I can no longer see
Dropped another pill just to kill me,
Collapsed to my knees and fell
Fast into sleep.
There I was, and there I was,
(To Coda)

SPACEMAN

Words and Music by
LINDA PERRY and SHAUNNA HALL

Slowly $\text{♩} = 69$
Intro
D
Gtr. I

G $\begin{array}{|c|c|c|c|c|c|} \hline \text{0} & \text{0} & \text{0} & & & \\ \hline \text{2} & \text{1} & & & & \\ \hline \text{3} & & & & & \\ \hline \end{array}$
C $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & & & \\ \hline \text{3} & \text{2} & \text{1} & & & \\ \hline & & & & & \\ \hline \end{array}$
Cmaj7 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{0} & \text{0} & & & \\ \hline & & & & & \\ \hline \text{3} & & & & & \\ \hline \end{array}$
D $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & & & \\ \hline & & & & & \\ \hline \text{1} & \text{2} & & & & \\ \hline \end{array}$
Dsus2 $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & & & \\ \hline & & & & & \\ \hline \text{3} & & & & & \\ \hline \end{array}$
Dsus $\begin{array}{|c|c|c|c|c|c|} \hline \text{x} & \text{x} & \text{0} & & & \\ \hline & & & & & \\ \hline \text{1} & \text{2} & & & & \\ \hline \end{array}$

mf
hold to form chords throughout

Rhy. Fig. 1
Gtr. I

Rhy. Fig. 1A
Gtr. II (Acoustic 12 string)

mf
hold to form chords throughout

G5
Rhy. Fig. 2

C G5 C

Rhy. Fig. 2A

G5 C G5 C

1. Star - ry night brings me down... 'til I re - al - ize the moon;—
2. See additional lyrics

G5 C G5 C

— it seems so dis - tant, yet— I felt it pass— right— through—

G5 C G5 C

And I see— what— I— see;— a new world— is o - ver— me—

Riff A
Gtr. III

mf

G5 C G5 C

— So I'll reach— up to— the— sky,— and pre - tend— that I'm— a—

(end Riff A)

Chorus
G D Dsus2 D Dsus2 D Dsus2 D C

Gtr. II

space - man in an - oth - er place— and time. I guess I'm look - ing— fro a

hold—

brand new _____ place. _____

Is there a bet - ter life _____ for me? _____

Cmaj7

1. C

Gtr. I

Is there a bet - ter life _____ for me? _____

w/Rhy. Figs. 2 (Gtr. I) & 2A (Gtr. II)

G C G C

Gtr. C II

2.

Bridge

w/Rhy. Figs. 1 (Gtr. I) & 1A (Gtr. II) (both 3 times)

D(4)

And I re - mem - ber _____ in my mind.

Gtr. III

D(4)

C

they say I'm day dream - ing. Is it all

3/4

D(4)

Gtr. IV (w/wah wah)

that it seems, or am I all the things I'm look - ing for? Yeah!

Fdbk.
(8va)

Fdbk.

10 8

Guitar Solo

G C G C Cmaj7

Rhy
Fig. 3

Gtr.
III

1 2 3 4

12 12 (12) 12 12 14 12 12 14 12 12 12 (12) 14

Chorus

Gtr. II

Space - man in a - noth - er place - and time. I guess - I'm look - ing - for a

hold-----4

Chorus

D Dsus2 D Dsus D Dsus2 D C

Cmaj7 D Dsus2 D Dsus D Dsus2 D C

brand new _____ place. I re - mem - ber liv - ing in a

Chorus

Cmaj7 C

dif 'frent _____ life. Is there a bet - ter life - for me?

Gtr. III

w/Rhy. Fig. 2A (Gtr. II, 1½ times)

G5 C G5 C

G5 C G

Verse 2:

Subtle wind blow me gone,
 Let me rest upon your move.
 I trust I'll end up sleeping
 Cradled in my doom.
 So I feel what I feel.
 I can not grasp what is not real.
 So I'll get myself real high,
 And imagine I'm a...
 (To Chorus)

DEAR MR. PRESIDENT

Words and Music by
LINDA PERRY

Gtrs. Tune

down 1/2 step

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Slowly $\text{♩} = 64$

Intro:

B5

Gtr. II

f

Gtr. Riff A

A

Gtr. III

(w/tremolo effect)

(end Riff A)

Verse 1

w/Riff A (Gtr. I, 2 times)

B

w/Riff A (Gtr. I)

A

beau-ti - ful cit - y, but the world is burn-ing it down... Ah_____

Fdbk.

Fdbk.

(12) (12)

T
A
B

Chorus

w/Riff A (Gtr. I, 2 times)

B

Bous

B

Yea, yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yeah, you're such a

Gtr. II

T 4 5 4 4 5 4 4 2
A 4 4 4 4 4 4 4 4
B 2 2 2 2 2 2 2 2

w/Riff A (Gtr. I, 1st bar only)

B

beau-ti - ful cit - y, but the world is burn-ing it down...

hold-----

T 2 2 3 2 2 2 (2) 4
A 2 2 2 2 2 2 4
B 0 2 2 2 2 2 4

Verse 2
w/Riff A (Gtr. I, 4 times)
B

I go to my room... to turn... on the T — V. I sit my self down and I

A

start laugh-ing hard... 'cause this man, he's ask-ing for mon-ey. He says,

B

Bsus

B

"If you send me lots of cash... I'll send you stuff to make you rich fast"...It's such a

won-der-ful coun-try, but the man, he's burn-ing it down... Ah,

Chorus

B

— yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, you're such a

A

won-der-ful coun-try, but the man he's burn-ing it down... Ah,_____

hold-----

B

— yea, yea, yea, yea, yea, yea. Yea, yea, yea, yea, yea, and it's

w/Rhy. Fill 1 (Gtr. 4)

A

burn - ing down, and it's called the U S of A.

hold-----

Bridge.
G**A****B**

One day I'm go - ing to have lots of mon - ey. But I'm

Gtr. IV

Gtr. II

hold bend

Rhy. Fill 1

Gtr. IVw/slide **f**

G A B

gon-na have to give_ it up for this rich_ so-ci - e - ty_ Oh!_____

hold bend

G A B

Oh, dear Mis- ter Pres - i - dent won't you_ lend me a fu - ture._____

hold bend

G A(9) Free time w/Fill 1 (Gtr. I)

'Cause you'll just get it back ____ from the lit - tle blind wom-an with the

kid on the cor-ner, and the peo-ple all o - ver do - in' crack.

Fill 1 Gtr. I

hold- hold-

Tempo primo

Chorus.

B

Yea, yea, yea, — yea, yea. Yea, yea, yea, — yea, — you're such a

Rhy. Fig. 1
Gtr. II

A

won-der-ful coun - try, but the man he's burn-in' it down... Sing - in',
(end Rhy. Fig. 1)

hold-.....

B

yea, yea, yea, — yea, — yea, Yea, yea, yea, — yea, — and he's

[illegible]

w/Rhy. Fill 2 (Gtr. II)
B

Mmm.

Gtr. I

hold-

11

Verse 3:

3. I'm walk-in' out-side on a sun - ny day, with no-one a - round, and I

hold - - - - -

Rhy. Fill 2 B
Gtr. II

4
4
4
2

4
4
4
2

A(9)

won - der what's wrong... Then I hear this loud pierc-ing ai ren.

hold-----

This system contains a vocal line, a piano accompaniment line, and a guitar line. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in treble clef with a key signature of three sharps. The guitar line is in bass clef with a key signature of three sharps. The vocal line has lyrics: "won - der what's wrong... Then I hear this loud pierc-ing ai ren." The piano accompaniment has a "hold" instruction. The guitar line has a "hold" instruction.

B

Bm

rit.

Oh my God, the bomb was just dropped, and ev - ery - bo - dy climbed right on top scream-ing "What a

hold-----

This system contains a vocal line, a piano accompaniment line, and a guitar line. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment is in treble clef with a key signature of three sharps. The guitar line is in bass clef with a key signature of three sharps. The vocal line has lyrics: "Oh my God, the bomb was just dropped, and ev - ery - bo - dy climbed right on top scream-ing 'What a". The piano accompaniment has a "hold" instruction. The guitar line has a "hold" instruction.

a tempo

A

Asus

A Asus

A

won - der - ful coun - try, but the man, he's burn-ing it down, he's burn-ing it down.

Gtr. II

This system contains a vocal line, a piano accompaniment line, and a guitar line. The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment is in treble clef with a key signature of three sharps. The guitar line is in bass clef with a key signature of three sharps. The vocal line has lyrics: "won - der - ful coun - try, but the man, he's burn-ing it down, he's burn-ing it down." The piano accompaniment has a "Gtr. II" instruction. The guitar line has a "Gtr. II" instruction.

Chorus
w/Rhy. Fig. 1 (Gtr. II, 2 times)

Gtr. I
Rhy. Fig. 2

B(type 2) Bsus(type 2) B(type 2) A(type 2) B(type 2)

— Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— you're such a

A(type 2) (end Rhy. Fig. 2)

won-der-ful coun-try, but the man, he's burn-in it down,— he's burn-in' it down.—

w/Rhy. Fig. 2 (Gtr. I)
B(type 2) (type 2) Bsus B(type 2) A(type 2) B(type 2)

— Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,— and he's

A(type 2)

burn - in' down,— and it's called the U. S. of A.

Gtr. I A(type 2) B(type 2) Bsus(type 2) B(type 2) A(type 2) B(type 2)

Yea, yea, yea,— yea, yea,— yea. Yea, yea, yea,— yea, yea,—

Gtr. II

A(type 2)

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret String 4, 13th Fret A "C" Chord C Chord Arpeggiated

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

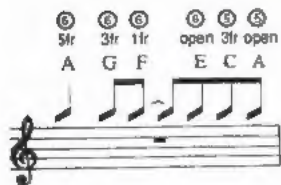
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.



PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



FRETBOARD TAPPING:
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:
Play note and slide in specified direction for the full

value of the note.



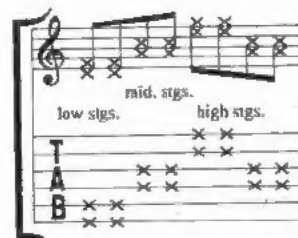
SHORT GLISSANDO:
Play note for its full value and slide in specified direction at

the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction

across the length of the string(s).



MUTED STRINGS:
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

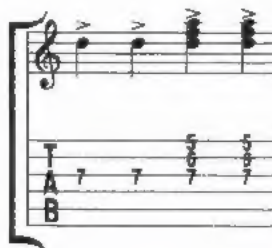


TREMOLO PICKING:
The note or notes are picked as fast as possible.



TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.

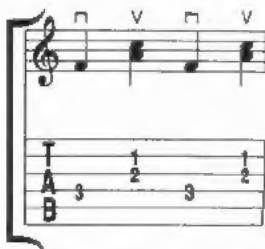


ACCENT:
Notes or chords are to be played with added emphasis.



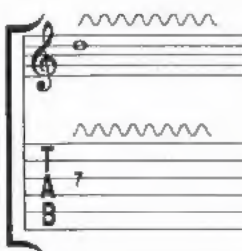
STACCATO (Detached Notes):
Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke

(v) or upstroke (^) of the pick.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:
A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:
The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:
A note is fretted as indicated by the tab, then the pick hand

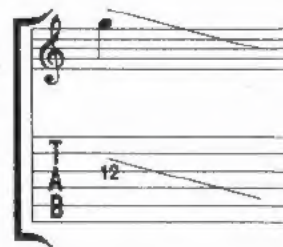
produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL:
The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:
The pitch of a note or a chord is lowered to an unspecified interval.

A Non Blondes

Train



Superfly

•

What's Up

Pleasantly Blue

•

Morphine & Chocolate

•

Spaceman

Old Mr. Heffer

•

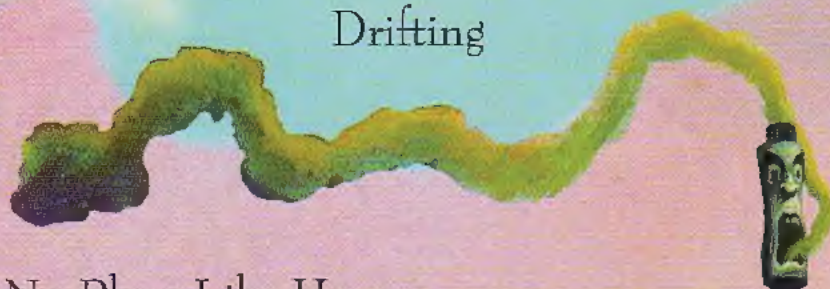
Calling All The



People

Dear Mr. President

Drifting



No Place Like Home



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